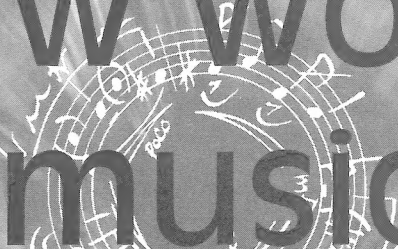


esprit
03.04

"new world"
music



orchestra

www.espritorchestra.com

alex pauk music director and conductor

wednesday, october 29, 2003 8:00 pm

jane mallett theatre, st. lawrence centre

esprit orchestra —“new world” music

Alex Pauk music director & conductor

violin 1

Fujiko Imajishi
Jayne Maddison
Corey Gemmell
Parmela Attariwala
Lynn Kuo
Sandra Baron

violin 2

Sonia Vizante-Busca
James Aylesworth
Ronald Mah
Nicole Zarry
Mia King
Sarah Fraser

viola

Beverley Spotton
Kathy Rapoport
Angela Rudden
Rhyll Peel

cello

Paul Widner
Elaine Thompson
Marianne Pack
Peter Rapson

bass

Robert Speer
Peter Pavlovsky

flute/alto flute

Douglas Stewart

flute/piccolo

Christine Little

flute

Maria Pelletier

oboe

Lesley Young

oboe/EH

Karen Rotenberg

oboe

Hazel Nevin Newton

clarinet

Max Christie

clarinet/bass cl

Richard Thomsom

clarinet

Greg James

bassoon

Gerald Robinson
Julie Shier

bassoon/contra

William Cannaway

horn

Gary Pattison
Vincent Barbee
Neil Spaulding
Linda Bronicheski

trumpet

Richard Sandals
Raymond Tizzard
Valerie Cowie

trombone

Robert Ferguson

trombone

Ian Cowie

bass trombone

Herbert Poole

tuba

Scott Irvine

harp

Erica Goodman

piano

Greg Millar

percussion

Blair Mackay
Trevor Tureski
Ryan Scott
Mark Duggan
Richard Sacks

A Message from Esprit's President

Welcome to Esprit Orchestra's 2003-2004 Subscription Series! This concert season, Esprit Orchestra's 21st, promises to be exceptional and I am very pleased that you are with us for tonight's concert.

Esprit has contributed so much to the cultural life of Ontario, Canada and beyond. Under the bold, accomplished guidance of Music Director & Conductor Alex Pauk, Esprit's audiences have enjoyed the finest contemporary "classical" music this country and the world have to offer.

When Mr. Pauk founded Esprit in 1983 and began the important work of commissioning and performing new musical works by emerging and senior Canadian composers alike, he turned the tide on what was, then, a declining presence in new orchestral music. Now, in no small part thanks to Mr. Pauk and Esprit's talented, dedicated musicians, Canada's contemporary music scene has been enriched and Canadian composers are taking their rightful place on a more global stage.

At this juncture, I wish to express our gratitude to the Canadian Broadcasting Corporation, in particular to Executive Producer David Jaeger and Host Larry Lake of the *Two New Hours* radio program on CBC Radio Two, for consistently recording and broadcasting Esprit's many performances over the years. Esprit is also grateful to Rhombus Media, Director Larry Weinstein in particular, for being lead partners in Esprit's ever-growing work in film, video and new media. As well, there have been many other foundations, government agencies and private supporters who have helped us over the years.

As Esprit Orchestra turns 21, we believe that our championing of excellence in 'new music' has contributed to a legacy in which all Canadians can take pride.

Tonight, you will enjoy the music of three of Canada's top contemporary composers: R. Murray Schafer, Denis Gougeon and Paul Steenhuisen. On behalf of Esprit's musicians and Music Director & Conductor, as well as our Board and staff, I trust you will enjoy Esprit Orchestra's 2003-04 Subscription Series as much as I have enjoyed participating in bringing it to you!

S. Phillip Tingley, President, Esprit Orchestra

A Schafer Celebration

Tonight's concert is *A Schafer Celebration*, the first in a series of events presented across Ontario during the 2003-2004 season in celebration of one of Canada's foremost composers, R. Murray Schafer. Soundstreams Canada, New Music Concerts and Esprit Orchestra share the initiative which commemorates Schafer's 70th year. November 30, 2003, New Music Concerts presents Schafer's Quartet Cycle in multiple concerts at Glenn Gould Studio. The complete Schafer String Quartets are performed by Quatuor Molinari (Molinari Quartet) with guest soprano Marie-Danielle Parent. And, February 29, 2004, Soundstreams Canada presents *Canadian Voices in Toronto* in the Barbara Frum Atrium at the Canadian Broadcasting Centre, as well as spotlight choral concerts February 27 and 28, 2004, in the Metropolitan United Church. Six professional choirs will premiere a new hour-long work by Schafer. CBC Radio Two is a sponsor.

about esprit – Canada's new music orchestra

Esprit Orchestra was formed in 1983 by Music Director/Conductor Alex Pauk to champion new music by Canadian Composers, and bring new orchestral music to Canadians. Now in its 21st concert season, Esprit remains Canada's only full-sized orchestra devoted to new music. Each season, this innovative orchestra commissions, performs and promotes established as well as emerging Canadian composers in a 4-concert Subscription Series. Pauk and his highly-skilled Toronto-based orchestra of 45-members collaborate with Canada's most outstanding soloists and ensembles to bring audiences the spine-tingling performances you've come to expect. The orchestra further features Canadian premieres of music by leading International composers – Adams, Andriessen, Kurtág, Ligeti, Penderecki, Schnittke, Takemitsu, van der Aa, among many others. All Esprit concerts are recorded for broadcast by CBC Radio Two's *Two New Hours*, making the orchestra's distinctive music available to musical patrons worldwide. Under Pauk's experienced baton, Esprit with CBC Records has produced a selection of the highest quality compact discs featuring the music of Canada's most venerated 20th Century composers.

Support Esprit's music-making and musicians. Your contribution directly benefits Canada's cultural heritage.

To make a donation, call: 416-815-7887.

Upcoming esprit 2003/04 special events

***the weekend* – esprit's new wave composers festival**

This special event happens only once every two years in Canada. In April 2004, Esprit hosts its second ever *Weekend*, a unique festival that brings together the finest up-and-coming composers under one roof for two days of cutting-edge music and activities. The New Wave Composers Festival is your chance to *discover, meet, and experience the music of Canada's rising star composers* in one activity-packed weekend! **See Esprit's Web site at www.espritorchestra.com closer to the event for details.**

in-your-space – esprit orchestra community performances

A special project backed by the Canada Council, In-Your-Space takes Esprit's musicians out of the concert halls and puts them into Toronto's public spaces. It's your rare chance to attend a mini-concert, sample new music, experience the orchestra in non-typical formations and settings, and directly discuss the music and the orchestra's role in bringing it to the public. Composers will join the Esprit Orchestra ensembles where possible. **Call 416-815-7887 to discover how you can enjoy a complimentary In-Your-Space performance this season.**

Be sure not to miss Esprit's next concert, ***Les idées fixes***, presented as part of a mini Kagel series with New Music Concerts, on **Saturday, January 31 at the MacMillan Theatre, Edward Johnson Building, Queen's Park (pre-concert talk 7:15 p.m., concert 8:00 p.m.)**: One of the world's most distinctive, provocative composers, Mauricio Kagel will be on hand to illuminate performances of his works *Les idées fixes* and *Das Konzert*. John Rea's *Treppenmusik* and Arvo Part's *In Memory of Benjamin Britten* provide riveting counterpoints.

Alex Pauk music director & conductor

Jane Mallett Theatre, St. Lawrence Centre, Toronto

Part of a Schafer Celebration

programme

7:15 p.m. - pre-concert composers' talk
8:00 p.m. - concert

Pensacola (2002) Paul Steenhuisen
for orchestra, spatialized brass, soundfiles

intermission

Clere Venus (2001) Denis Gougeon
for soprano, digital audio & chamber ensemble

intermission

Shadowman (2000) R. Murray Schafer
for five percussion soloists & orchestra

Post-concert: After the concert (9:30 p.m.), the lobby will remain open. All are invited; cash bar.

Tonight's concert is being recorded for future broadcast by *Two New Hours* on CBC Radio Two (94.1 FM) with host Larry Lake.

Tonight's programme is subject to change without notice.



Alex Pauk, Music Director & Conductor

Alex Pauk is a prominent and influential conductor/composer on the Canadian music scene and has a growing international profile. He is also a leading figure in the field of film music scoring, conducting and production.

In 1983, he founded Toronto's award-winning Esprit Orchestra focusing on contemporary "classical" music (Pauk has commissioned new pieces from over sixty composers), early 20th Century music, as well as new film scores. He continues to develop the Esprit Orchestra as both a concert organization, and an orchestra involved with film, television, music theatre, visual arts, dance, CD and DVD recording and multimedia events.

Pauk has been commissioned to write music for all the above-mentioned disciplines, along with commissions for every type of musical ensemble. In composing for film, Alex Pauk works in partnership with his wife, the highly celebrated Canadian composer Alexina Louie. The scope of their film music, as separate from their individual concert music, covers a wide range of styles and genres (including arrangements of popular music).

In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony as well as smaller orchestras and ensembles throughout Canada.

With the Esprit Orchestra, he has recorded five CDs of Canadian music for CBC Records, and two film soundtrack CDs – one for the Varese Saraband label (music by Mychael Danna for Atom Egoyan's films), and one for the SONY Classical label containing the Pauk/Louie film score for Don McKellar's feature film *Last Night*. All of Pauk's concerts with Esprit are recorded by CBC Radio for national and/or international broadcast. Several Esprit events have been taped for television broadcast on the BRAVO! Channel.

In 1999, Alex Pauk made his debut European tour conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. Having also organized two Canadian tours, he is currently planning Esprit debuts in New York and Boston.

Pauk often performs the Canadian premieres of works by leading international composers such as Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg and invites outstanding soloists such as Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, Jon Kimura Parker and the percussion ensemble NEXUS to perform with his orchestra. CBC Radio has

frequently recorded and broadcast Pauk conducting Esprit in programmes of music by Ravel, Debussy, Ives, Weill, Elgar, Falla, Rodrigo, and Bernstein.

The Esprit Orchestra, through projects initiated and realized by Pauk, has been the recipient of numerous awards acknowledging its visionary role in giving new meaning to what an orchestra is in today's society. These awards include the 1990 SOCAN Award of Merit for imaginative programming, the Jean A. Chalmers National Music Award (1995) for outstanding contribution to musical creativity, three Lieutenant Governor's Awards for the Arts (1996, 1998, 2000) for developing private sector and community support, and two Financial Post Business in the Arts Awards of Distinction for business involvement with Esprit's high calibre, innovative presentations.

The excellence of Pauk's work on compact discs has been recognized internationally on many occasions. For example, the Esprit CD *Music for Heaven and Earth* received a five-star rating (for performance and sound quality) in the BBC Music Magazine reviews (1996) and the works of composers Harry Somers, Alexina Louie and Colin McPhee have been nominated for, or received, music industry JUNO Awards as a result of being recorded on CD by Alex Pauk.

Pauk has been involved in conducting, composing, arranging, producing and consulting for a wide range of film productions including features, made-for-TV dramas, documentaries, docu-dramas, animations plus many performing arts films produced by Rhombus Media including: *Ravel's Brain*, *The Eternal Earth*, *The Radical Romantic*, *Ravel, For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit appearing on camera in several of these films).

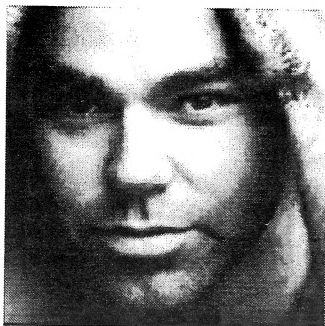
Pauk's score for the National Film Board animation *Blackberry Subway Jam* was nominated for best film score at the 1986 Actra Awards. Among recent film projects by the Pauk/Louie team are soundtracks for feature films (Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*) that received praise and awards at the Cannes and Toronto International film festivals and are now sold in territories throughout the world. The music for *Last Night* was nominated for a 1999 Genie Award for best original film score.

Other recent soundtracks include *Perfect Pie*, a Rhombus Media feature film directed by Barbara Sweete, *After the Harvest*, a made for television movie directed by Jeremy Podeswa, *24 fps*, a short film commissioned to celebrate the 25th Anniversary of the Toronto International Film Festival, and the Rhombus Media docu-drama *Ravel's Brain* directed by Larry Weinstein. Pauk recorded the *Ravel's Brain* score in Cologne conducting the WDR Symphony Orchestra and the WDR Radio Choir.

In November of 2002, Alex Pauk, along with composing partner Alexina Louie, was awarded the prestigious Louis Applebaum Composition Award for excellence in composing for film and television.

In November 2001, Pauk conducted the world premiere of his *Concerto for Two Pianos and Orchestra* with the Esprit Orchestra in Toronto.

On April 25, 2003, he premiered his Touch Piece for digital soundtrack, multiple video projections and orchestra. Increasingly, in his capacity as Music Director of Esprit, Pauk is collaborating with composers, film makers, video artists, and dancers, as well as set and lighting designers, to produce multimedia, cross-disciplinary concert events. Mr. Pauk is currently composing a work for flute and string quartet to be performed by Robert Aitken and The Quarteto Latino Americano.



Paul Steenhuisen

"...one of Canada's most talented young composers."

- Laurie Brown, *On the Arts*, CBC Television, February 1999

"... hazardous, daring. . . strives for intellectual 'discussion.' "

- *NRC Handelsblad*, Amsterdam, October 1994

Paul Steenhuisen was born to Dutch parents in 1965 in Vancouver, British Columbia, Canada. During the 1970's he had basic schooling, which included art and music education, completing a Bachelor of Music degree from the University of British Columbia in 1987, and attending masterclasses given by Luciano Berio this same year. He also initiated the radio show "Are You Serious Music?" for CITS.

In 1989, he was awarded 1st Prize in the Vancouver New Music Competition for Young Composers, as well as 1st Prize in the choral category at the PROCAN Competition for Young Composers. He also received selected work, Degré 1-Résidences category, at the 17e Concours International de Musique Electroacoustique, Bourges, and had the work performed by Vancouver New Music. In 1990, Steenhuisen completed his Master of Music degree in composition at the University of British Columbia. He was awarded a Governor General of Canada Gold Medal as outstanding student in all faculties. The composer went on to study with Louis Andriessen in Amsterdam where he received a Post-graduate Certificate in Composition at the Royal Conservatory of Music, The Hague.

The composer studied composition privately with Michael Finnissy in London, England, during this year and was awarded a Canada Council Arts Grant, a NUFFIC Scholarship, and a BC Ministry of Culture Senior Arts Award. *Tube Shelter Perspective* and *Foundry* premiered with Arnold Schoenbergzaal, The Hague.

In 1991, he commenced his Doctor of Musical Arts degree at UBC, and received the BC Arts Council Recommender Program Award. Steenhuisen was appointed a two-year UBC Graduate Fellowship and became assistant to Dr. Keith Hamel (computer music), until 1995. He also co-founded, 99 Generators electroacoustic music concerts in this year, and took 3rd prize in the Chamber music SOCAN Competition.

In 1992, the composer received three awards (one in each category) in the 10th CBC Radio Competition. He also won the CAR-MEL prize for music

notation at the 36th Internationales Ferienkurse Für Neue Musik, Darmstadt. Steenhuisen took private lessons and masterclasses with Helmut Lachenmann. *Foundry*, *millennia*, and *Tube Shelter Perspective* performed at Darmstadt. And, *Enclaves Interieures* was performed by Batterie Park at the Sound Symposium in Newfoundland. He was awarded 2nd prize, chamber music, in the SOCAN Competition.

In 1993, he undertook a two-year Killam Pre-Doctoral Fellowship at UBC. Steenhuisen received 2nd prize, orchestral music, in the SOCAN Competition. *Tube Shelter Perspective* received its U.S. premiere at the BONK Festival in Florida, and *Mycenaean Wound* premiered with Vancouver New Music. *millennia* was performed by Barbara Hannigan, presented by Continuum in Toronto.

In 1994, he was a finalist in the Gaudeamus Music Week international competition for young composers. Steenhuisen was awarded 1st prize, electroacoustic music category, in the 11th CBC Radio Competition and 2nd prize, solo music, in the SOCAN Competition. *Millennia* was performed by Ensemble 2e2m at the Centre Georges Pompidou in Paris, and *Tube Shelter Perspective* was performed at the Planetarium in Amsterdam, Holland. *Mycenaean Wound* was performed by Ensemble Télémaque, Contemporary Art Museum in Marseilles, France, and he was commissioned by ELEKTRA Women's Choir.

In 1995, he was awarded 2nd prize, choral category, by SOCAN and received 3rd prize, chamber music category, in the competition. Steenhuisen was commissioned by the Canadian Broadcasting Corporation. *Tract* premiered with Marshall McGuire in Sydney, Australia, and was subsequently performed in Rome, Italy. *Huskless* premiered with a solo performance by Lori Freedman in Toronto. He was a featured guest at the Winnipeg New Music Festival with performances of *Foundry*, *Tube Shelter Perspective*.

In 1996, he commenced course in Composition and Computer Music, Institute for the Research and Coordination of Acoustics/Music (IRCAM), Paris. He studied with Tristan Murail, master-classes with Brian Ferneyhough, Magnus Lindberg. *Wonder* premiered by CBC Vancouver Orchestra, Vancouver International New Music Festival. *Circumnavigating the Sea of Shit* was commissioned by Diffusion i Media, premiered, Concordia University, Montréal. He lectured at UBC, Queen's, McGill, and Huddersfield universities.

In 1997, *Wonder* was selected by the CBC to represent Canada, and was 3rd of 10 recommended works at the 44th Tribunes Internationale des Compositeurs presented at UNESCO, Paris. The work was subsequently broadcast in 23 countries worldwide. *Now is a Creature* premiered by Bennie Sluchin, L'Espace de Projection at IRCAM in Paris. Steenhuisen gave a presentation/lecture at IRCAM open house.

In 1998, he completed his Doctor of Musical Arts degree at UBC and took up Artistic Residency at the Banff Centre for the Arts. Steenhuisen was also commissioned by oboist Lawrence Cherney and undertook a 2-year position as composer-in-residence with the Toronto Symphony Orchestra. *Ciphering in Tongues* received its world premiere performance with the orchestra as part of its Evening Overtures series. The composer participated in a panel discussion as part of the Made in Canada Festival with John Corigliano, Henry Kucharzyk, Barbara Croall, and Eric Morin. Lori Freedman performed his *Huskless* – New Works Calgary. And, *Circumnavigating the Sea of Shit* was performed at the Rien à Voir Festival in Montréal.

In 1999, he was commissioned by Austrian Radio, the Toronto Sym-

phony Orchestra, and the BC Heritage Fund. *Bread* premiered by Klangforum Wien, Sylvain Cambreling conducting. *Wonder* was performed by Austrian Radio Philharmonic, Arturo Tamayo conducting, at the Musikprotokoll festival in Graz, Austria. And, *pomme de terre* premiered by Guido Arbonelli, in Assisi, Rome, Antwerp, Belgrade, Moscow, and Perugia. *Circumnavigating the Sea of Shit* was performed in Toulouse, France, and at the BONK Festival in Florida.

In 2000, Steenhuisen was commissioned by the TSO and by the Vancouver Symphony Orchestra (with support from the Canada Council). *Airstream* premiered with the TSO, Jukka-Pekka Saraste conducting. Continuum performed *Mycenaeen Wound* in Toronto and the composer gave lectures at the University of Toronto. Significantly, Steenhuisen joined the musician-oriented Morningstars Hockey Club during this year.

In 2001, *bread* was performed at ISCM World Music Days in Yokohama, Japan, and *pomme de terre*, *bread*, and *cette obscure clarté qui tombe des étoiles* performed at BONK Festival, Florida. *Your soul is a bottle full of thirsting salt* received its premiere performance with the Vancouver Symphony Orchestra, Bramwell Tovey, conducting. *Wonder* performed at Open Ears Festival, Kitchener. *Pomme de terre*, *Poland is not yet Lost*, and *cette obscure clarté qui tombe des étoiles* were performed at Ought-One Festival, Vermont.

For more about this composer go to <http://www.vex.net/ps/bio.html>

About Paul Steenhuisen's Composition

***Pensacola* (2002)**

for orchestra, spatialized brass, soundfiles

"Pensacola has a wonderful sense of not being about going someplace. It simply is rock-solid past, present and future - all one in the same imposing block of marble."

- Elissa Poole, *the Globe and Mail*, June 2002

As well as being a place in Florida, in this incarnation *Pensacola* is a sort of "melodrama" for narrator/computer, spatialized brass, and orchestra - a distorted cognate of *Ha pensato* (thought), or *di pensiero* (of thoughts), and *cola* (glue) - thought glue.

Based primarily on fragments of poetry by Michelangelo, the music explores the symbolic transfer of his ideas on sculpture into sound. Michelangelo believed that the figures of his sculptures were already present, alive within the blocks of Carrara marble with which he sculpted, and that his duty was to release them from the stone.

For me, the concert hall contains within its walls the memory of all the music already heard here, while present and future music is there to be released from it, bounced and reflected throughout the hall. In its perpetual state of becoming, the music looks within and beyond itself, into memory, away from the boundaries of one piece, seeping into others already heard, and those soon to be heard, outside the usual boundaries of the stage, and further into the wide sonic space of the loudspeakers.

The central portion of the piece, a quodlibet, is built on shards of the 3rd movement of Luciano Berio's *Sinfonia* (itself quoted music), and sedimentary references to music by Britten, Shostakovich, Wolf, and Thea Musgrave. Aside from the Berio, the quoted fragments are from vocal pieces using texts by Michelangelo, and are presented as potentialities, possible visions of the whole, unfinished like the rough edges and untouched portions of the stone block Michelangelo left to symbolize the passage of matter into form. Hidden within the imaginary landscape of the loudspeakers, the narrator is like the figure in the marble, from where he recites, whispers and hollers Michelangelo's sensual and intellectual relation to his materials and process.

Programme note written by Paul Steenhuisen



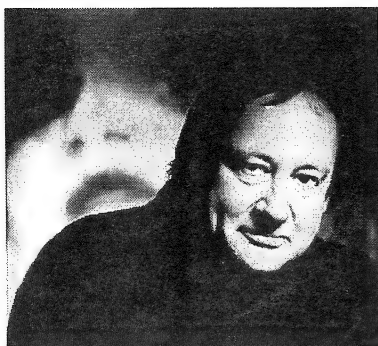
Marie-Danielle Parent, Soprano

The progress of soprano Marie-Danielle Parent's career has been remarkable not only in the field of opera, but also in the realms of the recital and concert—such as in standards of the classic repertoire and in the music of contemporary composers.

On the lyric stage, she has shown her talents to advantage with both the Opéra de Montréal and the Opéra de Québec. In concert, she has appeared with many of the most important Canadian orchestras.

A performer inspired by the contemporary repertoire, Parent sings regularly with the Société de musique Contemporaine du Québec. Beyond the concert hall, she has recently taken to the sound studio in collaboration with the Ensemble of the SMCQ, recording Gilles Tremblay's *Les VÊPRES DE LA VIERGE* as well as *Bouchara* by Claude Vivier and *Clere Venus* by Denis Gougeon.

In a collaborative effort with the Molinari Quartet, she premiered and recorded a staged version of the *Quartet # 7 with Soprano Obbligato* by R. Murray Schafer. A much sought-after soloist, Marie-Danielle Parent has sung at international festivals held in Lanaudière, Victoria, Vancouver, Montepulciano (Italy) and Royaumont (France). She has also worked with the Parisian Ensemble de l'Itinéraire, the Orchestre Philharmonique de Radio-France, and the Köln Radio Orchestra.



Denis Gougeon, Composer

"At once accessible, dynamic, forceful and highly melodic, his music has been very well received by the public and the press in North and South America as well as in Europe." – naxos

Denis Gougeon has more than 80 works to his credit, ranging from solo to orchestral works, concert music to chamber opera, and musical tales to works for the ballet. The SMCQ, NEM, Société Radio-Canada (CBC Radio), the Montreal Symphony Orchestra, the Arsenal a Musique, the ERATO string Quartet of Basel, the New Music America Festival, the Percussion de Strasbourg, the Munich-based Bayerisches Staatsballet, the National Norwegian Ballet in Oslo, the LIGHTS ensemble in Adelaide, Australia, and the soprano Marie-Danielle Parent, are a few of the many artists and associations to commission and perform his works.

In 1989, Denis Gougeon was appointed Composer in Residence for the Montreal Symphony Orchestra – the first appointment in the orchestra's history. He collaborated with Gilles Vigneault for the composition of a musical fairy tale, *Le Piano Muet (The Mute Piano)*, later performed by SMCQ Jeunesse.

Gougeon's great flexibility led him to produce music for 7 shows staged by the THÉÂTRE UBU of Montréal. He is currently working on another show to be premiered in Europe and Canada in March of 2004.

Denis Gougeon was a member of the Board of Directors of the Conseil des Arts et des lettres du Québec from 1998 to 2000. In November, 2002, he was awarded the Prix OPUS given by the Conseil Québécois de la musique in the Composer of the year category. In June, 2001, he was appointed part-time professor of composition at the music faculty of Université de Montréal.

About Denis Gougeon's Composition

Clere Venus (2001)

for soprano, digital audio & chamber ensemble

Essentially sharing the same theme, the 24 sonnets produced by Louise Labé

are individually self-sufficient works: They may have been savoured one at a time as true miniature jewels of fourteen, decasyllabic verses. However, upon reading, I sensed that it might be possible to group certain sonnets to form a suite. The idea of composing a 'night' of seven tableaux, thus, appeared to me as an appropriate dramatic structure, imbued with a logical flow of succession that could support all musical expression. Therefore, for this staging, I chose sonnets that could form a narrative showing a woman addressing Venus in a painful outpouring that lasts the entire night.

She is racked by extreme torment, suffers from love's indifference, confides her desperation to her lute, craves sleep in order to live out her love through dreams, passionately exchanges kisses (always in her dream?), and finally begs the coming of dawn and the return of the beloved. For the music, I drew on a large expressive palette that expresses amorous desire as nearly as possible.

Programme note written by Denis Gougeon

About Louise Labé (1524-1566)

Louise Labé (1524 – 1566) was born in Lyons France, and died there. As the daughter of a wealthy rope maker, Louise Labé received a modern education for her time, one inspired by Italian thought. Louise married an older man, Ennemond Perrin, also a ropemaker – hence, her famous nickname *La Belle Cordière*, the beautiful wife of a ropemaker.

She belonged to the Lyons group of poets and is credited with founding one of the first literary salons. Of her personal life we know little, but early legend, based on her poetry, would have her known as a courtesan. She wrote twenty-four sonnets, all on the single theme of passionate love, its anguish as well as its tenderness.

Indeed, moral judgment also came from her generation, mainly from rigorous purists such as Calvin. Although there is no definite proof that she had one or more liaisons, her last sonnet, *Do Not Blame Me, Ladies*, is a half-playful answer to the charges leveled against her by the Lyons society. Whatever the case may have been, the publication of her works in 1555 was a marked literary event. She was one of the first to claim a space for women in the world of literary creation.

The Seven Sonnets Used as the Text for *Clere Venus*

7 sonnets by Louise Labé

Translation by Alice Park

1. Bright Venus

Bright Venus, roving far across the sky,
Oh, listen to me sing in plaintive tones
Of heavy cares and sorrows that are known
As long as your fair face shines forth on high.

1.

Clere Venus, qui erres par les Cieux,
Entens ma voix qui en pleins chantera,
Tant que ta face au haut du Ciel luira,
Son long travail et souci ennuiera.

I feel no solace when my wakeful eye
Is watching you bear witness to my own
Hard life. What can I do, lost and alone,
But greet my restful bed with tears and sighs.

Now peacefulness and soft repose may come
To those who have endured the day and keep
Their dreamings well in hand for quiet sleep,

But when I dream, his face moves into view.
I think of how he died, so far from home
And I must cry in pain the whole night through.

2. I Live, I Die

I live, I die, I burn with fire, I drown.
It matters very little what I feel;
All life is now too real, now too surreal;
Joy comes and endless boredom weighs me down,

And suddenly I laugh and then I cry;
With grief and bliss I'm weeping for the past;
Good feelings go away and yet they last,
And suddenly I bleed and then I sigh.

That's how it goes. Strange, ever changing love
Has worn me out. I wish I were removed
From such a star-crossed fate! I need a truce

With Lady Luck. Again and yet again,
Her wheel is spinning madly to produce
This wanton, wild, intense, exquisite pain.

3. Your Cold, Appraising Eyes

Your cold, appraising eyes entice me still
And cause a hundred thousand sighs. Again,
And yet again, I wait and wait in vain.
The night is dark, the way is all uphill.

And when I dream about you, I am filled
With ceaseless turmoil and long-stifled pain.
Then, on a sudden, flashing through my brain,
I see my fate, and it's a bitter pill.

Into the deep of night, I speak your name.
My hard-fought struggle with the gentle art
Of making verses cannot long subdue

All passion and desire. A fit of flame
Flares up, ignites, and burns within my heart.
Would that one red-hot spark might fly on you!

4. O Lute, True Friend

O lute, true friend in my adversity,
You witness first hand all my tears and moans.
You bring diversion when I'm weebegone,
And when I lose at love, you mourn with me.

Then, as I weep and strum a melody,
At once, you render it in somber tones,
Transposing major keys to minor ones.
Dear friend, we work in perfect harmony.

Mon oeil veillant s'attendrira bien mieux,
Et plus de pleurs te voyant getera.
Mieux mon lit mol de larmes baignera,
De ses travaux voyant témoins tes yeus.

Donc des humains sont les lassez esprits
De dous repos et de sommeil esprits.
J'endure mal tant que le Soleil luit:

Et quand je suis quasi toute cassee,
Et que me suis mise en mon lit lassee,
Crier me faut mon mal toute la nuit.

2.

Je vis, je meurs : je me brule et me noye.
J'ay chaut estreme en endurent froidure:
La vie m'est et trop molle et trop dure.
J'ay grans ennus entremeslez de joye:

Tout un coup je ris et je larmoye,
Et en plaisir maint grief tourment j'endure:
Mon bien s'en va, et jamais il dure:
Tout en un coup je seiche et je verdoye.

Ainsi Amour inconstamment me meine:
Et quand je pense avoir plus de douleur,
Sans y penser je me trouve hors de peine.

Puis quand je croy ma joye estre certaine,
Et estre au haut de mon désiré heur,
Il me remet en mon premier malheur.

3.

O beaux yeus bruns, ô regards destournez,
O chaus soupirs, ô larmes espendues,
O noires nuits vainement attendues,
O jours luisans vainement retournez:

O tristes pleins, ô desirs obstinez,
O tems perdu, ô peines despendues,
O mile morts en mile rets tendues,
O pires maus contre moy destinez.

O ris, ô front, cheveux, bras, mains et doigts:
O lut pleintif, viole, archet et vois:
Tant de flambeaus pour ardre une femelle !

De toy me plein, que tant de feus portant,
En tant d'endroits d'iceus mon coeur tatant,
N'en est sur toy volé quelque estincelle.

4.

Lut, compagnon de ma calamité
De mes soupirs témoin irréprochable,
De mes ennus contrôleur véritable,
Tu as souvent avec moy lamenté:

Et tant le pleur piteus t'a molesté
Que commençant quelque son delectable,
Tu le rendois tout soudein lamentable,
Feignant le ton que plein avoit chanté.

And when I mingle pleasure with a sigh,
At once, you then switch back to major keys.
You know my moods so well that we become

As one. We're playing songs that satisfy,
Without constraint or dreary tedium,
And always with an ending bittersweet.

5. However Soon

However soon that I begin to take
A long awaited rest in my soft bed,
Distressing thoughts go running through my head
In fitful circles. Please, give me a break!

Then at these times I look into my heart,
And want to do those things I most admire,
And yet I throw away what I desire.
To think on this has split my mind apart.

Come, gentle sleep. Make happy times for me.
Deliver to me peace, tranquillity.
And bring me dreams. Then when I close my eyes,

Indulge my battered soul throughout the night.
And if sometimes the truth has taken flight,
Tell me, at least, a few compelling lies!

6. O Kiss Me

O kiss me, kiss me, re-kiss me, and kiss!
Be reckless, impudent, hot-headed, bold!
O woo me! Pursue me! Kiss me like this:
And I'll give back fifty as hot as red coals.

There, is it hurting? Come, let's soothe the pain.
I'll give you sixty others just like these.
And so we'll kiss again and then again,
While we enjoy each other at our ease.

I know there's fire within your unshaped clay,
And so, allow me, love, to share my happiness:
O let's make burning passion rule today.

I'm fond of doing what I love to do,
Yet cannot feel supreme delight unless
I have my other wild encounters, too.

7. Pay Homage

Pay homage to the glad return of spring!
Embrace the razzle-dazzle, molten sun!
Enjoy the happy breeze and all the joy
Of hearing fresh, quick-running water sing!

The land displays its most alluring face.
Two scarlet songbirds work their miracle,
And seven hundred jonquils flaunt their all
In sunny, yellow splashes that erase

The tedium of ice and muffled white.
Five slim, young girls are dancing in the light
Of blue-skied noon. I catch my breath. O yes,

You've come! Now sprint has made the whole scene new.
O little daylight moon, then sun, and you!
My heart feels overwhelming tenderness.

Et si te veus efforcer au contraire,
Tu te destens et si me contreins taire:
Mais me voyant tendrement soupirer,

Donnant faveur à ma tant triste plainte:
En mes ennuis me plaire suis contreinte,

5.

Tout aussi tot que je commence à prendre
Dens le mol lit le repos désiré,
Mon triste esprit hors de moy retiré
S'en va vers toy incontinent se rendre.

Lors m'est avis que dedens mon sein tendre
Je tiens le bien, où j'ay tant aspiré,
Et pour lequel j'ay si haut souspiré,
Que de sanglots ay souvent cuidé fendre.

O dous sommeil, o nuit à moy heureuse!
Plaisant repos, plein de tranquillité,
Continuez toutes les nuit mon songe:

Et si jamais ma povre ame amoureuse
Ne doit avoir de bien en verité,
Faites au moins qu'elle en ait en mensonge.
Et d'un dous mal douce fin esperer.

6.

Baise m'encor, rebaise moy et baise:
Donne m'en un de tes plus savoureux,
Donne m'en un de tes plus amoureux:
Je t'en rendray quatre plus chaus que braise.

Las, te plains tu ? ça que ce mal j'apaise,
En t'en donnant dix autres doucereus.
Ainsi meslans nos baisers tant heureux
Jouissous nous l'un de l'autre à notre aise.

Lors double vie à chacun en suivra.
Chacun en soy et son ami vivra.
Permetts m'Amour penser quelque folie:

Toujours suis mal, vivant discrettement,
Et ne me puis donner contentement,
Si hors de moy ne fay quelque saillie.

7.

Pour le retour du Soleil honorer,
Le Zephir, l'air serein lui apareille:
Et du sommeil l'eau et la terre esveille,
Qui les gardoit l'une de murmurer,

En dous coulant, l'autre de se parer
De mainte fleur de couleur nompareille.
Ja les oiseaux es arbres font merveille,
Et aus passans font l'ennui moderer:

Les Nynfes ja en mile jeux s'esbatent
Au cler de Lune, et dansans l'herbe abatent:
Veus tu Zephir de ton heur me donner,

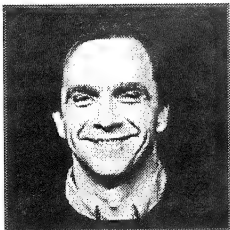
Et que par toy toute me renouvelle?
Fay mon soleil devers moy retourner,
Et tu verras S'il ne me rend plus belle.

Guest Percussionists on *Shadowman*



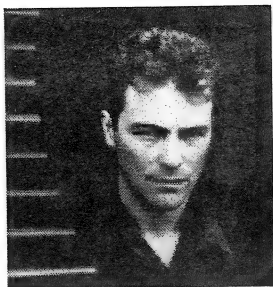
Trevor Tureski

Percussionist and composer Trevor Tureski has performed throughout Canada and Europe. His performances have been recorded for broadcast by the CBC, Radio France as well as Dutch, German and Swiss networks. Tureski appears on Empreintes Digitales, Centre Pieces and Radio Canada record labels. Mr. Tureski studied percussion with Russell Hartenberger at the University of Toronto and with Gaston Sylvestre in Paris. He has also studied electronic and computer music at the Institute of Sonology in The Hague. Tureski is principal percussionist with the Canadian Opera Company Orchestra and a regular performer with the Toronto Symphony, New Music Concerts, Esprit Orchestra and the National Ballet Orchestra.



Blair Mackay

Blair Mackay's eclectic performance career as a percussionist and a drummer has been highlighted in a wide range of musical contexts. He frequently performs for radio, television, and film soundtracks as well as performing and recording with many orchestras and small ensembles in Toronto. In 1988, Blair completed his Master of Music degree in performance at the University of Toronto. Since 1994, Blair has toured with the Dangerous Kitchen Ensemble performing the music of Frank Zappa in Europe, the United States, and Canada. He has been a featured soloist premiering new works for drum set in a variety of instrumental contexts. Blair is a performer with and Artistic Director of the Evergreen Club Gamelan Ensemble and a co-composer for Mosaic. Blair is a principal percussionist with Esprit Orchestra.

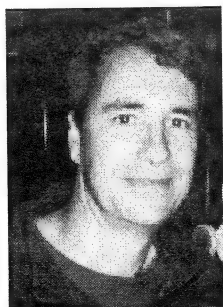


Ryan Scott

Ryan Scott is an acclaimed marimba and multi-percussion soloist. He performs regularly as a solo and chamber musician across Canada and internationally. Mr. Scott plays with many groups including the Esprit Orchestra, the Toronto Symphony Orchestra, the Canadian Opera Company Orchestra, The Composers' Orchestra, the Bob Becker Ensemble, Soundstreams Canada, Ensemble Noir, con.Takt, Continuum, and has collaborated several times with violist Rivka Golani. Recently, he performed the marimba solo in Maki Ishii's *Concertante* for Marimba Soloist and Six Percussionists with the Esprit Orchestra and as a guest artist with the renowned percussion ensemble, NEXUS.

The percussionist has been recorded numerous times for CBC national radio and for hatART, NAXOS, CMC, and CBC recording labels. Recent recordings include selections from The Harry Somers Project and *Rain Tree* by Toru Takemitsu with Bob Becker and Russell Hartenberger.

He was granted a master's degree in music at the University of Toronto in 1997 where he studied with Robin Engelman, Russell Hartenberger, and Beverley Johnston. Mr. Scott has received funding from the Canada Council for the Arts and he plays exclusively on a 5.0 octave Concert Grand Marimba by "marimba one", Arcata, California.



Mark Duggan

Percussionist Mark Duggan is a versatile performer and composer comfortable in many genres. Working with such artists as pianist Lee Pui Ming, the Evergreen Club Gamelan, the percussion ensemble NEXUS, or his own group Vuja dé, Mark's passionate blend of world percussion and improvisation has impressed audiences from the Montreux Jazz Festival in

Switzerland and Festival de Musique Actuelle in Victoriaville, to the Lincoln Center in New York. He has performed with a variety of ensembles including Toronto New Music Concerts, Continuum Contemporary Music, the Canadian Opera Company Orchestra, the Toronto Symphony and the percussion collective Batterie Park. He is also a founding member of the Evergreen Club Gamelan (since 1983) which has over the years performed throughout Canada and internationally in Europe, Japan and the US.

Since receiving a master's degree in world percussion at the California Institute of the Arts in 1992, Mark has performed in a wide spectrum of musical contexts appearing with the Philip Glass Ensemble, the Esprit Orchestra and the Ensemble Intercontemporain de Paris directed by Pierre Boulez. As a session player Mark has appeared on dozens of film and commercial recordings. His affinity for the music of Latin America has led him to integrate these influences into his own writing especially with the group Vuja dé. Other projects include several tours of Japan with marimbist Mika Yoshida, performances with singer Celso Machado, the Heart-beat world music orchestra, and the cajun dance group "Swamperella". As a composer Mark has written for concert, dance, video, and various commercial settings including commissioned works for Nexus, the Evergreen Club and an array of solo marimba pieces. His composition Gamelan Solo, completed in 2000, commemorates the arrival of Evergreen's new gamelan instruments from Indonesia. Mark's recording projects have been twice nominated by both the Juno and East Coast Music Awards most recently in 2003 for the CD Mistura. In 2001, he received the Freddie Stone Award from the Newfoundland Sound Symposium for his contribution to Canadian contemporary music. Mark's compositions often reflect his ongoing interest in the music of non-western cultures and specifically the language of rhythm, and have been performed in North and South America, Europe and Asia along with numerous broadcasts on CBC radio and television.

Rick Sacks

Rick Sacks holds a masters degree in percussion from SUNY Stony Brook. He performs with Arraymusic, The Glass Orchestra, New Music Concerts, the Canadian Opera Co., Tapestry New Opera, the Evergreen Club Gamelan and others. He has toured extensively through Europe and Asia.

Rick also works as both a performer and a composer/sound-designer in contemporary dance and theatre productions. He has performed with Red Sky, Dancemakers, Le Group de la Place Royal, Bill James, Carbon 14, and Toronto Dance Theatre.

In theatre, recent work has been as composer/performer for Can Stage's Midsummer Night's Dream in the Park at High Park 2002, Midsummer Night's Dream at Passe Muraille, the hit show Sibs (Tarragon), and the award winning children's shows, Dib and Dob and Danny, King of the Basement (Roseneath).



R. Murray Schafer

In 1999, Mr. Schafer received the Ontario Arts Council's first *Lifetime Achievement Award*.

"R. Murray Schafer's manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today." – As Yehudi Menuhin

R. Murray Schafer is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, R. Murray Schafer has shown himself to be a true Renaissance man.

Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the World Soundscape Project, as well as his 12-part *Patria* music theatre cycle. Murray Schaefer's most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of *soundscape* unifies most of his musical and dramatic work, as well as his educational and cultural theories. Murray's other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986).

He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and

culture of his time.

Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the 20th century. His many string quartets are a major contribution to the quartet literature and have been performed and recorded by the Orford and Molinari Quartets. In 1991 the Orford String Quartet's recordings of his complete works garnered the ensemble two Juno Awards.

Murray Schafer has been honoured with many awards throughout his career. As first recipient of the *Jules Leger Prize for New Chamber Music*, in 1977 for his String Quartet No. 2, he continued to attract praise, accepting the *Prix International Arthur-Honegger* in 1980 for String Quartet No. 1, and the *Banff National Award in the Arts* in 1985.

He has continued to be recognized for his "strong, benevolent and highly original imagination and intellect" as the first recipient of the triennial *Glenn Gould Award* presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the *Canada Council Molson Prize for the Arts* for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the Ontario Arts Council's first *Lifetime Achievement Award*. Mr. Schafer has been celebrated artist-in-residence at many prestigious new music festivals, such as the Seattle Spring Festival of Contemporary Music, and the Sixth Annual duMaurier New Music Festival. Recently, he was composer-in-residence at Stratford Summer Music, where several of his works were performed.

For more about R. Murray Schafer's music dramas go to <http://www.patria.org/>

About R. Murray Schafer's Composition

Shadowman (2000)
for five percussion soloists and orchestra

Excerpts from programme note. . .

. . . Music is always something that has to be wrenched out of noise. It is a code of order derived from noises, a ritualization of chaos. Pure noise is destruction, both physically and intellectually. It is a killer. . . This relationship of music to violence is most evident among percussion instruments.

The traditional European definition of music as periodic sounds and noise as non-periodic sounds placed many percussion instruments outside music so that they were introduced sparingly and generally only to give a sublime or diabolical touch to a certain passage in the orchestral narrative. That instruments like triangles, cymbals or kettledrums had a pagan association (namely with Turkey and Egypt) lent them a certain infernal charm when they were first introduced into the classical orchestra at the end of the eighteenth century.

The methods of striking, scraping, yanking, shaking and piercing instruments into animation is much more conspicuous in the percussion department than with strings or wind instruments. . . One might say that, just as television brought more violence into entertainment, the increase of percussion

instruments brought more violence into music.

This background is associated with a drummer whose background is military. That made him (there were no lady drummers at the time) a participant in battle carnage; and the excitement his drumming stimulated among the troops led either to victory or death. Drummers were, then, the communication engineers of the army: Flam, paradiddle, drag, ratamacue/Advance, commence, firing, cease firing, retreat. . . *Shadowman* inspired heroism and suicide indiscriminately, and any assessment of his modern successor, whether in orchestra, jazz band, or rock group, without taking into account this bloodthirsty past, would be deficient.

Of course a drum has other associations, particularly with the hunt, since drum heads were originally animal hides, and many still are. The sacrificing of an animal to make a drum has particular significance if the animal belonged to the same totem as the drummer. That's when the ancestors would speak and communicate their wishes in a kind of tone magic.

Tone magic. Think about that for a minute. Why should any object struck or scraped produce any sound at all? Obviously if you are struck or scraped you make a sound because you are alive. Then all things must be alive, since everything has its voice! But where does the voice come from, since we can't see any creature vocalizing? Maybe, you don't find this so puzzling today, but in the days of tone magic it haunted all musicians.

If the creature can't be seen, it must be a god or a demon. Pythagoras, who introduced the science of acoustics to the Western World five hundred years before Christ, still spoke of the sound of a brass bell as the demon in the brass. And in parts of Africa today "the hollow interior of the slit drum is considered the home of a deity and the home of dead or still unborn sons." (James Blades, *Percussion Instruments and Their History*; London, 1970)

Every musician knows that instruments are willful; they have a temperament of their own, independent of the performer. What is a "wolf tone" if not that? And why wolf? How did he get into the music? An ancient belief that our tuning systems came from the voices of animals is sustained in the notion that the creatures might actually be present vocalizing inside the instrument.

These were some of the thoughts going through my mind as I began to reflect on the piece I was to write for the percussion group NEXUS. A little note, written at this time, reads:

What I want to do is to contrast the terror of percussion instruments with their beauty ("For beauty is nothing but the beginning of terror..." — Rilke). What Burke wrote about the contrast between the sublime and the beautiful is in my mind: The sublime being huge and inhumanly grand, and the beautiful being delicate and intimate. To accomplish this I want to contrast drums with bells; and as a visual reinforcement of the differences, I'd like to have some of the percussionists dressed in black and some in white.

For me, each piece is an idea. If the idea is clear, the writing goes quickly. If not, the writing gives no end of trouble. My note mentions drums and bells, darkness and light. Darkness and light have a moral as well as a physical connotation since the terms have been used to distinguish between evil and goodness. They are a syzygy; the one cannot exist without the other. Between them are the shadopws through which we move in the passage of life.

Shadowman: That struck me as a good name for the piece I was trying to conceive. And, at once, I had the image of a drummer, beating his way

through life, pulled alternatively by the forces of light and darkness, good and evil, somewhat like a puppet, for his sense of morality (just like ours) is unstable and susceptible to pressure. Are we justified in committing a crime for a good cause? Are there just wars? Should we go to war to save the world from fascism, communism, slavery – or anything else? Was the American Civil War fought for a good cause? And the First World War? And the Second? These are the moral questions confronting Shadowman as the forces of light and darkness wrestle for possession of his soul.

Anyway, I had my theme. A drummer, dressed in the tattered uniform of some army (any army would do), wavering in his allegiance to goodness and evil. The piece, accordingly, was going to have a narrative quality. Although I didn't plan these in advance, a series of titles headed the various sections as they were written. These are the titles with a little commentary:

1. Arrival of the Dark Messengers
2. Quick Step "Seely Simpkins"
3. Retreat
4. Surrender
5. Arrival of the Messengers of Light
6. Dance of Light
7. Zion
8. Cloud of Fire
9. Pierced Soul
10. Tower of Bones
11. Redemption
12. Living Waters
13. Final Riff
14. Alzheimers
15. Obiit
16. Reincarnation

... I said at the beginning that my composition possesses a strong narrative line. It describes situations of glory and defeat, both historical and imaginary, ending quietly with the suggestion that my Shadowman returns to his childhood, playing toy drums and shaking baby rattles before passing beyond this life to be reborn, perhaps in a form less destructive to the planet. And that corresponds, more or less, to my belief that the salvation of the earth may only be possible through the transfiguration of humanity, or at least an acknowledgement that every living thing has the right to existence on earth.

Programme note written by R. Murray Schafer (excerpt)

Shadowman was commissioned by Michael and Sonja Koerner for NEXUS and the University of Toronto Orchestra

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Event Manager
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House Manager

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Stage employees of the St. Lawrence Centre are represented by Local 58 of the International Alliance of Theatrical Stage Employees.

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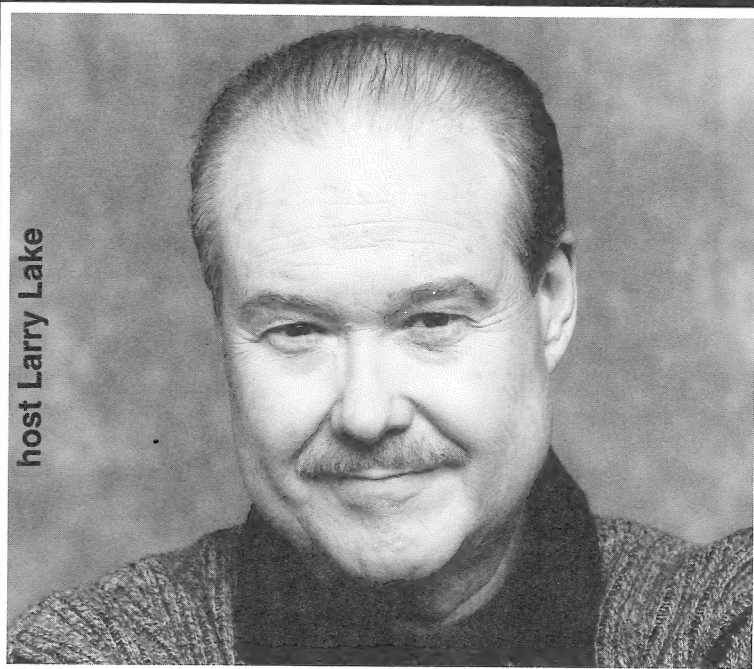
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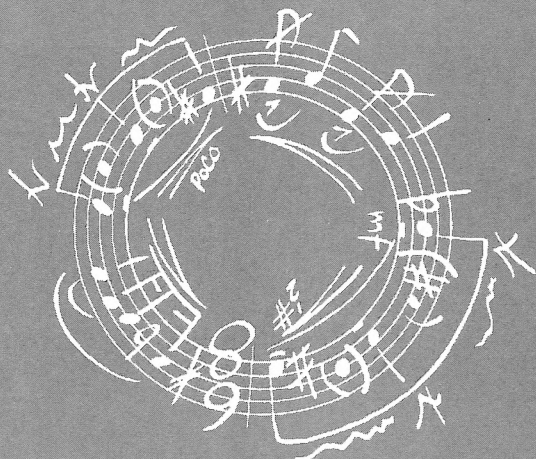
host Larry Lake



Two New Hours, Sundays at 10 p.m.

94.1

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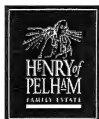
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